THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Kinematograph & Lantern Weekly.

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All letters should be addressed

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Kinematograph & Lantern Weekly

AUGUST 8, 1907.

While manufacturers are doing their utmost to provide good subjects and efficient instruments for projecting the pictures upon the screen, exhibitors and operators are paying but scant attention to the best possible means and ways of utilising such material. We were present the other night at a suburban hall, where the pictures came as a concluding item to the program. We were glad to see that, with but few exceptions, the entire audience remained to witness the animated scenes. As regards the kind of show that followed, we think it one of the most disgraceful we have ever seen. In the first instance, the first subject was announced by a title slide, the wording appearing half upon the lower part of the screen and the remaining half upon the floor of the stage; which could not of course be seen by that section of the audience seated in the pit. When the first living picture appeared, it looked so muddy and so badly illuminated, that it was well nigh impossible to follow the plot; an effect by no means improved by the fact that the hall keeper had allowed several lights to remain up. This deplorable result was further emphasised by the very small size of the picture; it being about one quarter the size of the screen upon which it was projected. Evidently the operator was ignorant of the focal proportions necessary for a lantern at this distance from the screen, or too careless to see that the most suitable focus lens was obtained for the purpose.

The picture had not even been properly centred upon the screen, and the latter was at such an angle that the top of the picture was wider than the bottom. The light (electric arc) apparently required centring and the carbons adjusting. The pictures, however, were proceeded with regardless of these objectionable defects, and it was a matter for surprise that the audience endured what they did without hissing the pictures off the screen. But these defects were not all—care had not been taken in the proper joining up of the various subjects. At the end of one subject there would perhaps be a few moments of opaque film and then a few moments of perfectly transparent film, between which two or three pictures would be flashed on which really belonged to a totally foreign subject. By the time the third subject came on, the light had (apparently of its own accord) bettered itself, so that now we were better able to detect the nature of the subject presented; against this temporary improvement must be placed the fact that the operator allowed non-registration to obtain for nearly a minute before remedying the error by adjustment of the gate or film. The scene had not been running many minutes before it became apparent that the speed at which the handle was being turned was too fast for the movements of the figures in the scene. It was evident that no pains on the part of the operator were being taken to sustain suitable speed for the subject in hand. These, and many other evils of a kindred order, were manifest throughout the entire exhibition, and it was with disgust that we turned away from the show, feeling that in every

instance at least the public were not to blame if the living picture was sometimes looked down upon as a mere stop-gap rather than a scientific display of an interesting character.

In view of the above it is not an unwelcome sign of the times that a movement is on foot for the efficient examination of would-be operators. Indeed, we hail with delight the action of the Kinematograph Manufacturers' Association, and whilst we may sometimes differ in our ideas as to what should constitute the exact subject matter for examination, we are glad to find that the suggestions made by us from time to time are now finding practical application through this worthy medium.

Thanks to the energy and enterprise of those who now stand out as the leading lights in the film business, the public approval of living pictures was carefully nursed and well nourished, so to speak, since its birth, and fortunately operators of the class above referred to are few in number, and will doubtless become extinct as the work of the B.O.A. and the K.M.A. proceeds. From a rare novelty, the living picture became a matter of curiosity mingled with a sort of half indulgent pleasure, which was only kept in restraint though an awe-inspired lack of confidence and—insufficient supply of films! But the little interest displayed by the public was enough for the manufacturers; the spark was fanned into a small flame, and the rest is history. What with the new inventions to improve the pictures on the screen, and the phenomenal energy and enterprise of the manufacturers in producing new subjects, we are to-day in full public favour, with the mere photographic curiosity grown to an enormous business.

The main part of the work of up-building is now over—the confidence, indulgence and approval of the public has been won. But what is the task now? How are we still to retain this good feeling, thereby adding to our own benefit? The answer is simply this:—The public has become a judge; any old thing with photographic life cannot be palmed off on them as a "moving picture"; they want stories, good stories and nothing slow; in addition it must be new and novel; therefore, it is obviously up to the manufacturers (to use an American expression). So far the makers of film subjects have been doing admirably, almost every film produced containing some new feature, the result of incessant thought and energy. To the credit of the machine people, also, be it said, that the strides towards a perfect machine have been praiseworthy and fully in ratio to the work of the film makers. This statement is abundantly confirmed by reference to the series of articles we have lately been publishing on "Projectors as I see them." Taking all the above facts into consideration, it is simply a matter of keeping up the work now being done. This, however, is not so easy as it may at first seem.

In other industries progress is a matter of a new fashion, or fad, but mainly it means quality in the manufacture of an article. For instance, garments are bought according to style and quality, and a factory which supplies both in accordance with its trade will continue to do business; the same applies to other necessities of life. But in our business it is different. The foundation and source of the business is the public. If the public is pleased the exhibitor succeeds; if the exhibitor does business, that means trade for the manufacturer. So that it appears that the latter must strive to please the public first: other interests secondary. The public never bother about whether the film from which they are being offered amusement is of good textture or not; they seldom bother about the machine used for projecting the pictures, except when it is the cause of wretched work on the screen. What they do look for, however, is amusement from the pictures, and this is only afforded when the subjects shown are of the proper sort.

To-day there is an almost unaccountable assortment of subjects on the market, and the general living picture public is well acquainted with the greater part of them; they show enthusiasm whenever a new subject makes its appearance. The reason for it is that when one enters a music hall where pictures are shown, it is with the anticipation of seeing something new; just the same as when one goes to the regular theatre or playhouse—it is to see a new performance. Suppose we see a theatrical farce once, would we care, as a rule, to spend another evening to see the same one over again? Certainly not. Then why should not the same apply to the living picture program? A performance witnessed is recorded in the mind of a spectator as an event in his life—an experience—and he seldom goes to see the same thing again. He knows all there is to be known, and has seen all there is to be seen in connection with the piece; and likewise with a film subject. There is no doubt but what the ordinary living picture enthusiast can pick out almost every film he has seen from a list and say "I saw that." But when he hears of a new subject it is perfectly natural for him to experience at least a slight desire to see it.

Now comes the turning point: Suppose that a man, who is anxious to see a certain film, passes a theatre and sees that very subject announced. He goes in and waits for it to be put on. But when it finally does come he is disappointed; it did not please him as he had wished and had anticipated. He goes out and says "Rotten." At some other time he may have the same experience; then, probably, again. He finally loses his good opinion of living pictures, and comes to the conclusion that the originators of the pictures have run to the end of their line—no more ideas. Manufacturers, this is a condition which sceptics say you will soon have to contend with. The success of the business, going as it has until now, has but to continue a short while in order to outlive the period of duration prescribed for booms. True, the extent of the exhibiting business and its success is firm evidence of a notion of the public to see photographic action; but we maintain that what has been done by the manufacturers can be done again, and done better too, as the result of experience.

The situation is not one of a struggle against stagnation and loss of public interest; it is as far from that to-day, aye, further, than ever it was, but the public is making large demands on the energy and resources of

the manufacturer, and by the manner in which it is being met film makers are showing what tremendous feats of originality they are capable of, and that the public can never exhaust their supply of brains and ideas. When new subjects become difficult of conception, if that time ever does come, then we may expect to see them presented in novel ways—lightning tours, balloon trips and speaking and singing pictures are already with us. In future they will be presented in stereoscopic solidity and in natural colours, and when the public begin to tire of these more perfect results, there will be new conceptions put into practice the natures of which have not yet been thought of.

Kinematograph Manufacturers' Association.

ALREADY a great number of applications have been sent in and enquiries addressed with reference to the examination and certification of operators and exhibitors arranged by the joint committee of the above Association and the Northampton Polytechnic Institute, and apparently the right key has been struck, as so many are desirous of becoming qualified. Many points must naturally arise before the scheme can be arranged to meet everyone's wishes. Among the numerous letters we have received, the following open up two phases which have to be provided for.

The first comes from South Wales. "In reference to the examinations to be held in October, I suppose it would not be possible to make arrangements for operators not residing in London to duly qualify for the exams. I have read the syllabus through, which you publish, and think it quite possible for a man to be a good operator without being able to answer all the questions on all the subjects. In fact, I doubt if I could answer them all myself, and yet will guarantee to fit up an exhibit either with lime or electric as well as anyone. Nevertheless I should prefer to obtain a certificate if it were possible, and I write to ask how I can obtain the neccessary information without attending the classes you suggest. I should think the majority of operators would be unable to attend them, but should prefer first hearing more from you in the matter."

The other letter is from Bow. "I have seen the prospectus of the intended examinations for operators, but there are two points which I should like explained. It states that each candidate must be provided with not less than 200 ft. of film and provide his own kinematograph. Can you inform me why the committee should ask for these? In the first place, by providing so small a portion of film, the operator will naturally pick that which he best understands, and I know from experience that each subject is capable of being faked whilst the handle is turned, so as to get improved results, than if run through automatically at one speed. Then, too, the operator, using his own kinematograph, will probably know more about that particular machine and its idiosyncrasies than his examiners. These two points, I consider, need a little adjustment, and I think that the committee would do well to reconsider them."

Another operator seems doubtful of the representative nature of the K.M.A. and thinks the operators themselves or their union should have taken the iniative. The latter is a matter of opinion and it is still presumably, open to the B.O.A. to co-operate by making the possession of a certificate the first condition to membership, for instance. This would at once give that body a standing which it cannot possess without an examination scheme, and assure it of the support of the manufacturer and exhibitors, which would be of especial value. As to the K.M.A., it includes all the film makers but two, and among its members are the principals of all the firms which actually make in England, while the Committee which will appoint the examiners is composed of men who have been in the trade since its birth, and one of them, Mr. R. W. Paul, is the inventor of one of the first good class machines put on the market.

Every member of the Bioscope Operators' Association subscribes for a weekly copy of this Journal. We should be glad of changes of address or a post card (if on tour) saying where they will be the following week.

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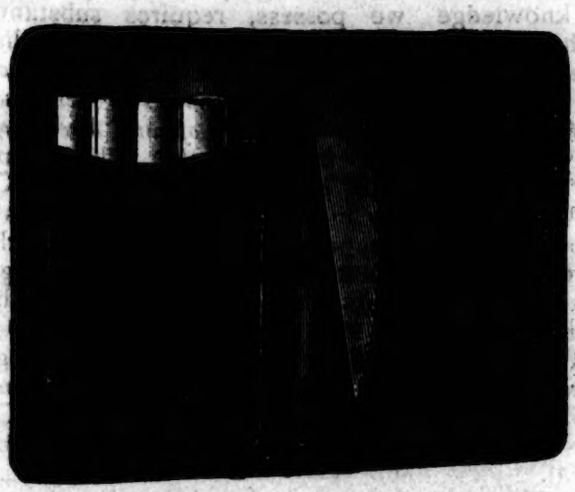
Cigarette and Card Case

FREE



FREE

A compact, durable and novel case beautifully made in Leather, will be

Presented to Every Reader

who sends us a postcard containing the names and addresses of six persons interested in the Kinematograph or Optical Lantern.

We want Addresses

for our Index Register, which is already the most complete in the world.

Remember

Anyone interested can be included: new makers, operators, showmen, film takers, pirates or anyone. Our only stipulation is that the list shall contain one name and address which we have not previously had.

Postcards to be addressed

KINEMATOGRAPH & LANTERN WEEKLY, Tottenham Street, W.

French and American Tall Talk.

In a French financial newspaper, *La Cote de la Bourse et de la Banque*," of July 31st, 1907, appears a statement of the affairs of a kinematograph company which, from the knowledge we possess, requires substantiation. In the interest of the English trade we publish the translation. *The company referred to has been established eight months, but as far as we can learn, it possesses no works and has produced no film subjects of any description*, the "daily output of films" must be rather a difficult matter.

"THE THEOPHILE PATHE CINEMATOGRAPH CO.

"An extraordinary meeting of the shareholders of the Theophile Pathé Company was held on the 30th July last, to ratify the appointments of a new director general and two administrators, also to make various changes in the statutes of the said company.

"The Council of Administration, at its meeting held on the 25th June last, had received a letter from Mr. Theo. Pathé, in which he gave notice to the said Council of his decision to resign the duties of statutory director general.

"The Council having accepted this resignation, owing to various disagreements and misunderstandings which had taken place between it and Mr. Theo. Pathé, requested the shareholders to supplement this decision of Mr. Pathé's by voting his dismissal as administrator.

"To replace Mr. Pathé, the Council had furthermore selected Mr. Alexander Promio, civil engineer, who has already been six years on the staff of Messrs. Augustus and Louis Lumière, the inventors of the kinematograph. (?)

"Mr. Alexander Promio has therefore been appointed director general, and the Council submitted to the shareholders the advisability of appointing him to the post of administrator, as well as Mr. Julius Formige, architect.

"The alterations in the statutes which these changes necessitated were submitted to the shareholders, and the Council has furthermore requested them to increase the number of administrators from nine to eleven.

"The necessary formalities having been gone through, the new-elected director general, on the request of a shareholder, gave some details of the state of the Company. He stated that two of the administrators, Messrs. Morenas and Pollak (having pro. tem. undertaken the technical and commercial direction of the workshops on the resignation of Mr. Pathé), have augmented the daily output of films from 800 to 4000 metres.

"The demand for films having continued to increase to the extent of surpassing the power of production, the Council has had to rent new workshops in waiting until the factory at Fontenay is ready for use. By the 1st September the output is expected to attain 10,000 metres of films per diem. With regard to the factory itself, the necessary legal permits for its construction have recently been obtained; the works are being pushed on with all haste, and the contractors have promised to hand them over by the end of December next.

"In conclusion, Mr. Promio declares that by the 1st February, 1900 (? 1908), it will be possible to turn out 15,000 metres of films per diem."

The following from *The Moving Picture World* (New York), of July 6th, is also of interest to the trade on this side. As the article speaks for itself, comment from us is needless:—

"*Der Kinematograph Organ Fur-Die-Gesamte-Projektionskunst* of May 15 has the following from the pen of Dr. B. A. Baer:

America is the country of unlimited possibilities, also in the developing of the kinematograph business.

In no country are there so many film factories built, so many projection machines made, and nowhere so many exhibitions as in the United States.

The general belief is that Edison was the first inventor and the largest manufacturer of living pictures, machines, etc. But this is a mistake. *Because he is rather the smallest, than the largest manufacturer in United States.* His picture machines are lacking in durability, his pictures lack the pulsating life, without which a film is not a hit.

In the United States are six or seven large manufacturers, and the first in line are Biograph and S. Lubin.

The Biograph Co. in most cases make films which can also be used in slot machines. S. Lubin is known for his sensation films, which sell like "hot cakes," but which demand from the public a large amount of credulity.

The latest hit of that company was "The Unwritten Law," and made after the tragedy of Thaw. It is said that more than 1,000 films were sold, despite the price of 104 dollars. Each film measures 1,000 feet.

The Mutoscope Co. were the first to make the "Chase Films." Lubin copied these and also French manufacturers, and for some time we could not see one film without a race.

Films for educational purposes are not yet popular, except in a few instances. What is wanted is sensation, grotesque humour and everyday life.

American manufacturers suffer most under the disadvantage of raw material. There is only the Eastman Kodak Co. factory, for positive or negative film. Until the 1st of January, 1907, this company held the price of raw film so high that it was impossible to compete with foreign manufacturers.

A German company which would build in the United States a factory for celluloid film should have a brilliant future.

There is needed so much film that all the manufacturers in the world put together cannot supply enough. And yet there is not to be seen one film of German origin."

To this the Editor of the *World* appends the following note.

"Is the writer of the above, *the* Dr. B. A. Baer, manager for S. Lubin? Verily, he ought to get a rise in salary. But, Dr. Baer, why did you not say that every city in Europe refused to exhibit the film of 1,000 sales? And that in the United States it was condemned as being the most disreputable film ever placed on the market. . . . We were under the impression that S. Lubin was one of the least of the film men in the States, but as we like to quote wiser men than ourselves, will say "A Prophet is not without honor, except in his own country" and among his own kindred. And again, "We have to go abroad to learn what our neighbour is doing." If there is such a good chance for a German factory for the manufacture of film, why does not Lubin, who uses so much, start one?"

The Electric Light in the Optical Lantern.

No. 2.—By C. M. H.

(*Continued from page 169.*)

Before going further, let me call attention to certain characteristics of the electric arc, and to its various peculiarities and exigencies, for, from a careful study of these, some idea of its application to lantern work may be gained, and an intelligent choice made between the now very numerous lamps or regulators at the option of the lanternist, who might, without such guide, easily become bewildered by their differing claims and great variety. And let us suppose that two solid rods, equal in diameter, of electric light carbon (for a material is specially made for this purpose), are held in a simple form of regulator one above the other, so that their two ends, which should be roughly pointed, may be brought into contact, or separated to any reasonable distance, and the space between regulated as desired. Fig 1, which represents an inch or two of the ends of these carbon rods, shows their position, the one with the other. We must suppose that these electrodes—of course, insulated from one another—are in connection with a suitable source of electricity, such as a dynamo giving a current of 12 amperes or thereabouts, at about 50 volts. These are technical terms used for the measurement of electricity, and for the present we need not enquire into their meaning. One pole of the dynamo, or let us say one of the two wires which form the visible part of the electric supply, is connected with each of the carbons, and we will suppose that the upper one is positive and the lower negative. It will be remembered that a positively electrified body has been defined as that which has a superabundance of electricity, while that which is negative is deficient. As the current will *flow* from the top, or positive carbon, or "anode," *to* the negative or "cathode," it is but natural to suppose that different phenomena will be exhibited by each. To start the light—to "strike the arc," as it is called—the two carbons must be brought into contact for a moment, and then separated to a distance of about one-eighth of an inch, the reason for which manœuvre is this:—Such electricity as is required for an arc light has not sufficient power to jump across a gap of air wider than the one-thousandth of an inch, or thereabouts. Consequently, with the carbons in the positions shown in Fig. 1, nothing occurs. But if they are brought into contact for a moment, the current immediately rushes from one to another, and in so doing—for the actual point of contact is much too small to pass such a heavy current without protest, as it were—it generates such intense heat that a small quantity of carbon is vapourised. Carbon vapour is a partial conductor, and, when the electrodes are separated again, it fills the gap, and the intensely-brilliant arc light is the result. If the carbon points be watched through a piece of thickly-smoked glass it will be seen that they are being gradually consumed, and this consumption must be compensated for, so that the length of the arc remains roughly constant.

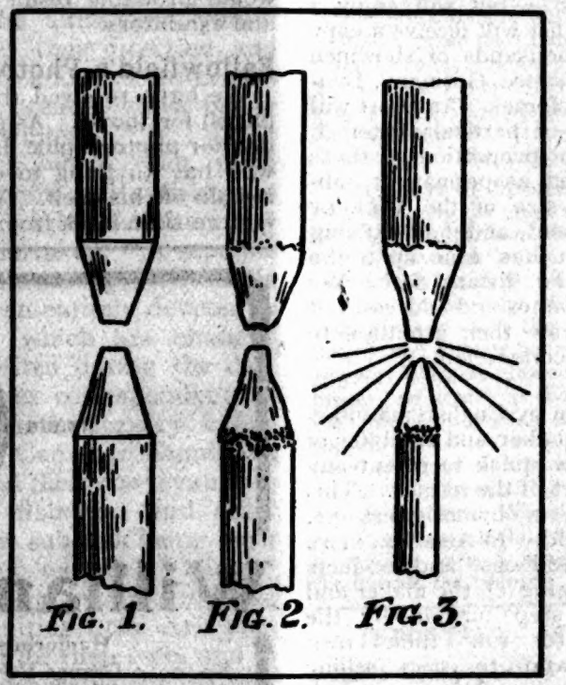


Fig. 1. *Fig. 2.* *Fig. 3.*

It will also be noticed that the shape of the carbon points is being modified, and that the alteration is not by any means the same in each case. The negative carbon will assume a blunt and rounded point. The positive will be slightly rounded too, but to a very much smaller extent, and at its end a small hollow or crater will be excavated. And it will soon be seen that the reason of this excavation is that particles of incandescent carbon are being torn from the upper carbon and falling upon the point of the lower in a continuous shower or bombardment, after which it will not be surprising to find that the negative carbon only burns at just half the rate of its more energetic fellow. The position of affairs at the end of five minutes or so is represented in Fig. 2. And the third thing to be noticed is that by far the largest portion of the light comes from the inside of the crater of the positive carbon. Now let us see how all this fits in with the requirements of the lantern. First of all, in order to maintain the light, some means must be provided to feed the carbons forward as they burn away, so as to maintain the distance between them at the length which experience shows to be the best. Secondly, in order that the light shall remain at one point in the optical centre of the instrument either the negative carbon must be fed forward at half the rate of the other, or it must be only half the thickness, so as to equalise its rate of burning; and, thirdly, some means must be found of throwing all the light forward into the lens system, instead of allowing it to spread around equally. For with the carbon points placed as shown in Fig. 2 the great majority of the light would be projected downwards, forming a ring of illumination around the lower carbon, as in Fig. 3, where the system is shown with a small negative carbon to equalise the rate of burning, an arrangement which has the further advantage of allowing

a quantity of light to shine from the positive crater, much of which would otherwise be lost in the shadow of the lower carbon. With regard to the first point, I will in the next paper briefly point out the merits and disadvantages of automatic and hand-feed lamps respectively, and leave the reader to choose between the various examples of each when he has heard all that is required from an electric arc lamp. Concerning the slower burning rate of the negative carbon, I think there can be no question that the advantage lies with different sized carbons fed equally, for by this means the shadow of the negative rod is reduced to a minimum, and I will deal with the important subject of the projection of the light forward, towards the lenses, in the next paper.

(To be continued.)

Notes on Current Topics.

Double Number.

In the autumn a film maker's fancy lightly turns to thoughts of his banking account, and the thoughts of the KINEMATOGRAPH WEEKLY to the best means of relieving him of part of it. This autumn it is to be a Special Double Number, which will not only be of double the usual size, but will enjoy a special circulation. Everybody on our list will receive a copy of the issue, and that includes some thousands of showmen and exhibitors in this country and in France, Germany, Denmark, Spain, Italy, America and the Colonies. An effort will be made to make this Special Number of particular interest, so that the whole, if possible, or a large proportion, of those to whom a copy is sent, may be enrolled as permanent subscribers. It is our wish to make the size of the WEEKLY permanently much greater than at present, and if advertising support increases in the future as it has done up to the present, we hope to accomplish this at no distant date. We shall be much obliged to readers for names and addresses of anyone interested in the trade, and draw their attention to the offer made in another page, in this connection.

A New Departure.

A great point has always been made by English manufacturers of keeping the functions of the maker and exhibitor of films quite distinct, and the latter are quick to resent any incursion into the domains on their part of the former. This is a good custom, and, on the face of it, an obviously just one, but it is apparently peculiar to England. In America, more than one maker has his chain of "nickleodeons," and conducts them openly, and in France the merging of the maker and the showman has been carried a step further—by the decision just taken by Pathés, to run their own shows throughout the country, and to stop selling to other showmen. This is a new departure with a vengeance, and the effect on the French market may be imagined by comparing it with that which would follow the withdrawal of any one of our leading makers from the English market. The first and most obvious result of such a move would be a great increase in the sales of the remaining makers, and that will probably be the result in France, particularly when one remembers the unique position of Pathés, their great output and the high standing of their subjects.

It is said that Pathés will control at least 200 theatres, but even then the move seems an unaccountable one. At present the firm must supply considerably more than 200 shows in France alone. It is probable that the exclusive use of Pathé films will be a factor of considerable value, for the name has been advertised freely by showmen, but, even admitting this, it is remarkable that a firm which is so certain of good sales should sacrifice the income so obtained for the more precarious one to be drawn from the public. The step is, of course, a logical outcome of a policy which has been in existence in France for some time past. A subsidiary company for "exploiting" Pathé films solely has been in existence for some time, and it is this, we understand, which has now acquired "sole rights" of this sensational variety.

I confess that I like the English method of keeping the maker distinct from the showman best, but it is certainly preferable if a maker wishes to show, that he should do it in this way. As far as France is concerned it looks as if Pathés are no longer to be suppliers of films, but will be showmen with the peculiarity that they make their own films and presumably will show no other make. They will be formidable competitors of the ordinary showmen but at least they are not selling films to a man and at the same time doing their best to prevent him gaining any advantage from them by poaching on his preserves.

Will the Fashion Spread?

The most important consideration from the English showman's point of view is whether or no a manufacturer is likely to take similar steps here. We think it highly unlikely that a similar cessation of selling will ever come about, for conditions here are quite different to those of France. A manufacturer might secure music hall contracts and start film shows, but he would never be able to cover the field sufficiently to make it pay to abandon selling to other showmen, and any attempt on the part of a manufacturer to go in largely for exhibiting, while still keeping up the functions of manufacturer, would probable result in a salutary boycott from showmen and exhibitors.

Fallowfield's Photographic Annual.

We have received this monster volume (containing 1,072 pages) for 1907-8. As usual, it is a perfect mine of information for photographic lanternists, and a book which no one who has anything to do with photography should allow to remain off his shelf. You can buy anything from a lens to a lantern slide mask from its pages.

Trade W Mark.

Williamson's Films

Humorous. Dramatic. Sensational.

No. 298	Orange Peel	245 feet
No 299	After the Fancy Dress Ball	345 feet
No. 300	The Brigand's Daughter ...	670 or 806 feet
No. 301	Bobby's Birthday	212 feet

We want Showmen

to send us their addresses so that we may keep them posted with our latest subjects. No exhibition is up-to-date unless it includes the last Williamson film.

Notice to London Dealers:—
Our Telephone has arrived and our Number is 7893 Central.

WILLIAMSON & CO.,
27, CECIL COURT, CHARING CROSS ROAD
LONDON, W.C.
Telegrams—Kinetogram, London.

Irish Notes.

Rambles in Search of Lantern Facts.

Dublin, 3rd August, 1907.

Our correspondent arrived here on the morning of the 2nd August, and lost no time in visiting the International Exhibition at Ball's Bridge, which occupies an extensive and picturesquely-situated site in the southern suburbs of the Irish metropolis.

On entering the grounds under a spacious arch, at Ball's Bridge, two long lines of buildings of elegant architectural design extend on either side, each devoted to some special department of art or industry, while in front stands the main building, octagonal in shape, with a long annex extending from the principal sides of the octagon, north, south, east and west; the central structure being surmounted by a lofty dome which, when illumined with coloured lines of incandescent electric lights, following the outlines of the structure, present a most brilliant and imposing appearance, the main lines of the other buildings being similarly traced by rows of white lights. Excellent lantern slides of the building so adorned are being prepared by the authorised photographers to the Exhibition, or under their direction, and such of them as are ready bid fair to afford to lanternists the means of bringing the whole scene vividly before their audiences during the coming winter.

The Kinematograph Exhibitions which take place nearly every hour during the afternoon and evening are entirely under the management of "Films Limited," by whom the contract has been undertaken. A seperate and detached building under the able management of the representative of this firm has been entirely devoted to kinematographic demonstrations, which are changed every hour, each being twice repeated during the day.

The first of these visited by your correspondent included the excellent film representing the scenery, industries, and various pursuits of our Canadian Dominion, the felling of trees in the forests and their conveyance to the rivers for transportation, the fisheries, and other occupations of our Canadian fellow subjects being most effectively represented. "Swans on the Thames" followed, and the troubles of residents in adjacent flats, and the confusion and disaster resulting from their mistaking the residences of one another for their own, and in various ways interfering with the peaceable occupations of their neighbours, together with its magic ending, as described in a recent issue of the Journal, caused much amusement.

To-day crowds of visitors from various quarters have arrived in the City and made their way to Herbert Park, and the resources of the exhibitors have been taxed to the utmost, A number of new films representing the recent visit of their Majesties the King and Queen to the Exhibition and other up-to-date subjects are being prepared, and next week an entirely new program will be submitted, particulars of which your correspondent hopes to present to the readers of the JOURNAL in his next letter.

W. H. GOLDING.

Readers will do us a favour by mentioning the "Weekly" in any communications with advertisers

Topical Pars.

Williamson & Co. have now the telephone installed. Their number is 7393 Central.

Last Sunday Mr. R. G. Knowles lectured at the New Pier, Brighton, on his trip to South Africa. The lecture was illustrated by still and moving pictures, most of which have been taken by the lecturer himself.

The Liberation Society has transferred its headquarters to Caxton House, Westminster, and various changes have been made in the staff. We are pleased to see, however, that Mr. Oliver will, as before, have control of the lantern slide department, one of the most onerous and difficult tasks connected with the office. Mr. Elliott is particularly anxious that all who use the lantern slides should assist him by strictly conforming to the regulations, which are so necessary in order to keep the slides in constant circulation.

Mr. R. C. Morgan, has written to the Cambridge Independent Press protesting against the kinematograph of the Swiss Passion Play, now being exhibited, as he alleges, by Mr. Thurston at the flower shows, etc., in the surrounding villages. This journal however is dubious about inserting the letter and says:—"The letter is not suitable for insertion in these columns, but there will be general agreement that so solemn a scene as the Crucifixion is not a fit subject for representation at gatherings, a main feature of which is social enjoyment."

Redcar Sands are to be without living pictures on Sundays. Some questionable nuisances were said to exist, at the last meeting of that august body, the Urban Council, and among other items Councillor Philipson called the Council's attention to a kinematograph exhibition being given on Sundays at the bandstand, and said he thought it was a step in the wrong direction. If they allowed it in one place, then they would have to allow someone else, and then they would have it all over the town. He moved that notice be given to the owner to discontinue. The motion was carried.

Progress of Speaking Living Pictures. For the purpose of ascertaining the progress made in the development of speaking and singing living pictures, during the past few months, we have just had a special demonstration given to us of the Gaumont "Chronomegaphone." It has already been pointed out that this apparatus comprises a special gramophone with duplex horns, operated by compressed air synchronously with the projecting apparatus. The gramophone is placed immediately behind the screen on which the pictures are projected. We were pleased to find that the makers have lately been giving preference to bold subjects, such as we mentioned in an Editorial Note a week or two ago; with the resulting advantages named. In every one of the subjects, put on for our inspection, we failed to detect the slightest defect in synchronism, and altogether the results were far superior to those we witnessed some two years ago, by the same makers. We shall have something more to say on this subject shortly, meanwhile it is not a surprise to us that the chronophone is making quite a sensation at all the provincial halls and theatres throughout the country.

IMPORTANT.—We go to Press on Wednesdays and copies are supplied to the wholesale trade on Thursday mornings. All matter, or advertisements for insertion in current issue should reach our offices not later than the FIRST POST WEDNESDAY MORNING, and if proofs are required, not later than NOON TUESDAY.

The only **Independent** Weekly Journal in America devoted to the interests of Animated Photography and the Stereopticon Operator.

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View Photographer.

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The success of Harry Lauder, at the London Hippodrome and Empires, Swansea and Cardiff has been **PHENOMENAL,** completely surpassing every previous performance of the popular comedian.

Crowded Houses Nightly. Operator mobbed for Interviews.

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"I Love a Lassie."

The house was carried away, and the town infected with the popular air.

We are prepared on behalf of HARRY LAUDER **to receive offers for the hire of this highly Popular Star Comedian's most favourite productions (of which we have the entire rights as *Chronophone Subjects* for Exhibition) in districts not affected by the Moss Stoll Circuits.**

The Magnetic Man.

Striking Success at London Hippodrome.

The story of a Johnny, who is waylaid and so ill-treated that he buys a coat of mail for future protection. The mischievous workmen charge it with electricity, and everything of metal which he approaches flies to him, including his breakfast tray. One of the most novel and amusing films we have ever listed, received with rapturous applause at the London Hippodrome.

No. 1646. Length 460 ft. Price £7 13 4 net.

The Armchair—A Perfect Sticker.

A film that will hang wherever shown.

No. 1645. Length, 560 ft. Price, £9 6s. 8d. net.

A Humble Friend in Need

A Beautiful Drama.

No. 1632. Length 745 ft. Price £14 8s. 4d. net.

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Must be seen to be appreciated.

No. 1649. Length 230 ft. Price £3 16s. 8d. net.

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The extreme of mirth and drollery.

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NEW CLARENDON FILM.

Adventures of a Bath Chair:

A last resource and what it came to.

A first rate chasing picture which will not run away but stay.

No. C155. Length, 550 ft. Price £6 3s. 4d. net.

Mark Twain at the Oxford Pageant.

The latest of popular subjects; an event of wide public interest.

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The Oxford Historical Pageant.

Oxford, ye ancient mother of men.

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Bury, so closely associated with our religious life.

Romsey Pageant.

Romsey, around whom raged scenes of mediæval chivalry. It was at Romsey that Charles I. last rested on his way to execution at Whitehall.

We have the SOLE RIGHTS for the

St. Alban's Pageant

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Interesting Notes on Trade Conditions, Operators' Wages, etc., etc.

FROM A SPECIAL CORRESPONDENT.

STEPS are being taken in various parts of the States to thoroughly test each operator's capabilities before allowing him to run a show. At present Massachusetts is far ahead of any other state in the Union. The police authorities are the licensing power. If a moving picture show goes into Massachusetts, the operator has to report to the nearest police station before setting up his apparatus, show his credentials, and exhibit his efficiency by undergoing a thorough test with a machine, and with the light he uses, whether calcium or electricity. If he satisfies the inspectors, he is given a card, and a tally made of brass is stamped and securely fixed to his machine. If he fails to satisfy them, and is found operating, he renders himself liable to confinement in jail or to a fine varying from £1 up to £150, or to both imprisonment and fine. As a result of these precautions fires are of very rare occurrence, and may then be usually traced to carelessness.

New York has an association of operators, which is affiliated to the Brotherhood of Electrical Workers, and growing apace, but unfortunately the Central Federation of Labour's Union have refused the representatives of the moving picture men a seat or seats on their body, saying that they belong to an organisation of the Calcium Workers' Union. This matter will be adjudicated upon in a short while, on appeal from the moving picture men to the higher body, and the operators have high expectations that they will become an acknowledged factor therein, and so obtain a power they at present lack. Similar organisations on a smaller scale have been formed in Philadelphia and Boston, and are both awaiting the result of the New York Union's application.

The object of these Unions is, of course, primarily to benefit the operator by giving him a standing in the community and securing an increase in wages. In addition it is intended to exclude the amateur and incompetent. Each applicant for membership passes a board of examiners before his nomination is presented to the Union.

Wages paid to operators here vary from £2 and less for greenhorns, to £8 for expert electrical workers, the prevailing figure being £4 to £5.

Unfortunately we have on this side two rival organisations of exhibitors who are trying to get certain matters put straight, which they regard as grievances—notably the questions of fire risk, refusal of admission of children under sixteen unless with a parent, and the issue of licenses, which are at present revokable at the will of the mayor. As soon as one side attempts anything the other side opposes it in court, and usually succeeds in negativing it.

The cheapening of the celluloid used in the manufacture of films is complained of over here. An old exhibitor told me recently that in the old days he exhibited a 1,000 ft. of film 1,700 times, while he puts the limit of use with present day film at 1,200 times; a serious difference when it is remembered to what a fine point admission prices to shows have been reduced.

The current week has been the occasion of several fires. The accidents are usually traceable to incompetent operating, and almost always take place in one of the States which license the machine and not the operator. In New York some absurd restrictions are placed upon machine proprietors, and the insurance rates are high because of the failure of the restrictions to lessen fires, while in Massachusetts, which, as already stated, attends to the operator, and does not overload the machine with "safety devices," accidents very rarely occur.

New Orleans has issued instructions to the police force to keep an eye on the nature of the films shown at film theatres in that town. The mayor makes a threat to cancel lincenses if his wishes are not complied with and suggestive and sensational subjects removed from the program.

Notes from Paris.

Pathé Frères have provided the sensation of the day by floating an exhibition syndicate with the sole rights of showing Pathé pictures in France. This means that showmen who have previously depended for a liberal proportion of their program upon Pathé films, will, in future, have to make it up with subjects of other firms, who should secure a largely increased trade as a result of the move. An interesting feature of the change is that many showmen have advertised their shows as "Cinematographe Pathé," a name which will in future be monopolised by the new combine. Showmen are feeling very heated that they should thus be deprived of any right in a name which they have thus had the largest share in popularising.

The reasons assigned by the Pathé Company for this move are two in number. First, that too many Pathé Companies have been formed without authorisation and, second, that those who bought films hired them out until they were so worn as to give the firm a bad reputation. It is said that Pathé's stated intention is to use a film for a single week and then destroy it!

Commenting on the situation the *Phono Cine Gazette* says, "The general situation will be improved by the move, because only large firms will be able to exist in future, and large capital will be required to compete. The firms previously competing with Pathé will reap a rich harvest, for the buyers deprived of Pathé films are many, and the sellers few."

The leading showmen of France have formed a Trade Union to protect their interests.

A Company with a capital of £60,000 in 15,000 shares of £4 each, has been formed with the object of organising kinematograph shows in France and abroad, hiring necessary halls and arranging for the production of the necessary films.

WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

Helps and Hints.

Ejector Jet—Oxy-generator, Saturator, and the B.O.A.

F. G. (Rotherham) writes:—(1) The jet with my V.D. chrono. is an ejector; is it a good one? (2) Is the receipt in your last week's paper for making cake for oxy-generator suitable for Gaumont's? (3). Is the oxy-generator capable of giving sufficient light? (4) Can you tell me the uses of the saturator? (5) I am desirous of joining the B.O.A., and any particulars of the same will oblige.

Answer.—1. Yes. 2. Quite suitable. 3. Certainly, it is a very efficient piece of apparatus; being the result of practical experiments of long duration. Full particulars for its use are published by the makers, so that it is quite unnecessary to publish them here. 4. By using an ether saturator you adopt the most economical means of producing the oxy-hydrogen light—the ether taking the place of house gas. Not only is the hydrogen produced at a lower cost than the compressed coal gas, but owing to the freedom from deleterious products less oxygen is required. The light produced by a mixed jet and saturator is much greater than can be obtained by means of a blow-through, or any jet using gas from the house mains, whilst consumption of oxygen is about half. You should not forget, however, that the use of saturators in public halls is in most instances objected to by the local authorities, and the L.C.C. regulations prohibit its use altogether. Like many other appliances of a useful order, when properly understood, the saturator can be used with perfect safety; but it is an appliance requiring careful use. 5. The secretary is Mr. Weedon, at 29 Wellington Street, Strand. There is little to report, as the Association is not doing much yet. Meetings are generally held on alternate Tuesdays.

Joints in Films Snapping when Running through Projector.

B. B. S. (Bath) writes:—"I have had considerable trouble from breakage to my films during exhibition, chiefly through the subjects being disconnected by the film snapping or becoming unstuck at the joins. Can you give me any hints as to how to prevent this?"

Answer.—We think the cause is due either to the fact that you have not yet mastered the work of properly joining films together, or that your mechanism is somewhat out of order. Look to your machine carefully, and if you do not find a defect somewhere, then turn your attention to the subject of joining your films. Some hints were given in a back number on this subject. Briefly, to make a good join there are three points to be observed:—

1. The gelatine must be completely removed between the two parts coming together.

2. Overlapping should not be more than one-eighth of an inch or the space of one perforation.

3. The film should not be moved out of position after the cement has commenced to set, and the cement should not be too lavishly applied, although it should cover every part that has to be overlaid.

Miniature Living Figures.

W. H. W. (Bristol) writes:—I am a manufacturer of film subjects in a small way and would like a few hints as to how certain trick films are taken. Without desiring in any way to steal other people's brains or to copy any particular subject now on the market, I might mention one or two as examples of the kind of thing I would like explained.

1. Miniature Boxers in combat upon a table at which two full sized men are sitting. 2. Miniature Silhouettes, and full sized figures of a similar nature.

Answer 1. If you examine such subjects carefully, you will notice that the background against which the miniature figures appear is composed of a perfectly black curtain or sheet. This forms the *blocking out* section of the composition. Combination printing is resorted to, two negatives being taken for the purpose. A negative is first taken of the men at the table, motioning as though the miniatures were present on the table before them. In reality there is only the black background. A second negative is then taken, of real boxers acting in front of a black background; the camera being placed this time sufficiently far away to give the images of the boxers on a much smaller scale, and just the right size to fit in the space occupied by the black background in the first scene. A composite print is now made; printing first the full size figures seated at the table; and then running the film through a second time in contact with the second negative. The result is a composite print giving living pictures of human beings on two separate magnitudes and suitably combined. Using the camera at different distances or different sections of a composition, constitutes the methods adopted for many other subjects of a kindred order; but in every case it is most important to look after registration of different sections in the final stages of printing. It is a process that requires considerable skill and patience but the effects thus obtained fully justify the trouble envolved.

2.—Miniature silhouettes are produced by photographing the shadows of actors cast upon a semi-transparent screen. A long room with a screen midway is required for the purpose. A powerful light is fixed up at one end and the actors perform between light and screen; as close to the light as possible. The farther the light is from the actors the sharper will be the shadows cast upon the screen; but the light must be very powerful. On the opposite side of the screen the kinematograph camera is set up. All light except that coming from the screen by transmission must be carefully blocked out, as stray light entering the lens will reduce the brilliancy of results. A full aperture of the camera lens can be used, as only one plane (the screen) will require to be in focus, and this will help to give the necessary exposure. If miniatures are required the camera is simply placed at a great distance according to size required. If full-size figures are wanted, the camera is, of course, placed much nearer to the screen. Exposure must be lengthened in proportion to the increased distance between camera and screen.

Making Oxygen from Chloride.

P. H. (Worcester) writes:—I should be glad to know how to make oxygen from chloride of lime without employing chloride of potash; can you give me the information desired?

Answer. Procure three vessels (say large mouthed bottles), each fitted with a cork, into each of which have been bored two holes. Into bottle No. 1 fit a thistle top tube with a crook, and also a bent piece of tube. Into No. 2 fit two tubes, so that the one reaches near the bottom, and the other merely comes through the cork. Bottle No. 3 should be fitted in the same way. These are connected so that the short tubes and long tubes are as one. Into bottle No. 1 place magnanese dioxide, and into the thistle top tube pour some hydrochloric acid. This gives off chlorine gas, which will pass down the long tube into Bottle No. 2, which should contain a creamy solution of bleaching powder (chloride of lime,) to which has been added chloride of cobalt. The chloride, after bubbling up through this, comes out as oxygen,

and is passed on to the third bottle containing water, which will act as a wash bottle. The oxygen can from this vessel be conveyed to a bag or any other suitable receptacle. After a time the action will cease, but by the application of a Bunsen burner under bottles 1 and 2 this will be augmented. The chloride of cobalt will then be precipitated in bottle No. 2, and thus used over and over again.

Crumbling Limes. D. S. (Winchester) writes: "Some months ago I purchased several limes, put up in glass tubes and hermetically sealed, and about that time I had occasion to use one or two and found them all that could be desired; but a day or two ago I had occasion to open the cabinet in which I kept the remaining limes, and to my disgust I found more than half of them crumbled to pieces. Can you in any way account for this, as the tubes had not met with any knock or fall?"

Answer.—It is evident that the limes contained a little moisture at the time of sealing. They should have been perfectly dry at the time of sealing. Had they been so they would have kept in good order.

Acetylene Gas Light as Compared with Oxycalcium. M. G. (India) writes: "(1) Does acetylene give as bright a light as oxycalcium? (I use spirits of wine and oxygen with hard lime). (2) If it does not, to what extent, approximately, is acetylene inferior? (3) Is there any objectionable smell from acetylene?"

Answer.—1 and 2. Assuming that the style of jet is the average one of its kind, the light would be about the same. (3) When burning properly there is no objectionable smell, but remember that an ordinary gas burner as used for house gas is of no use for this purpose, you must use one of the size 0000 or 00000, but you can then place one or two behind the other. If a small quantity escapes accidentally it will at once make itself known to you, as the smell is somewhat intense.

Anxious to become a Kinematographer. G. L., of Broughton Street, Edinburgh, writes:—"As I am anxious to learn how to take kinematograph pictures, I would be obliged if you will let me know (in next issue) the name of some good books on that subject." Now we have had quite a number of similar enquiries from operators who desire to take local subjects, but to suggest a book from which they can learn the subject is an impossibility, because there isn't one. Our advice is for them, first of all, to get a good grounding in ordinary photography; to learn how to take, develop, and obtain the best effects with still life before attempting the higher sphere. Without this groundwork they would be lost. If, however, they achieve tolerable success they can advance to the living picture camera, and by practise and experimenting should obtain their desire. We shall shortly start a series of articles on "How I Take Living Pictures," by the representative of a well-known firm, and these should prove useful to all our readers.

Typewritten Announcement Slides. Announcement slides may be made by means of the typewriter, using transparent gelatine paper. The ink will be found to be somewhat translucent, but this may be obviated if, whilst the writing is fresh, it is dusted over with powdered chalk.

Most Reliable Limes. From time to time experiments have been made with limes, obtained both at home and abroad, in order to ascertain which gave the best results with the oxy-hydrogen flame, but it is generally admitted that lime obtained from certain parts of Ireland is as good if not better than that obtainable elsewhere, and it is from this source that most lime cylinder makers in Great Britain get their supplies.

Hydrogen in Cylinders. It would appear at first sight that if house gas be compressed in a cylinder, it could be used in conjunction with an incandescent gas mantle, but the mantle only gives off a respectable light for a short time, after which it rapidly darkens, and the light-giving properties fail, leaving little more than a redness.

Lead Washers for Connections. Should it at any time be found that it is impossible to make sufficient connection between the fittings and a cylinder of compressed gas, owing to the abrasions at the metallic connecting surfaces, the intervention of a thin washer of lead will remedy matters.

Expansion of Cylinder when Filled with Gas. It may not be generally known that gas cylinders are slightly larger when fully charged with gas than when empty. If one has a metal ring which will only just go on the cylinder when empty, it cannot be placed on when full.

To Prevent Condenser Cracking. The lenses of a condenser should always be so mounted in their cells that when shaken they will rattle. If they be secured tightly in their cells, or cell-bound, the heat from the illuminant will cause the glass to expand and the condenser to crack. In many American lanterns the glasses are merely held in position by three spring clips secured to the brass mount.

Best Rubber Tubing for Connections. All rubber tubing in connection with lanterns should be of the very best; the cheap kind soon comes to grief, and costs more in the end. Some years ago it was the rule to use tubing with an inside spiral wire, but experience has taught that this wire soon rusts and breaks, thereby causing damage to the rubber.

Care of Taps. It is important that all dissolving taps should occasionally be cleaned to ensure good results. Yet how seldom does the lanternist think of attending to this. The plug should be removed once a season, well cleaned and lubricated with a mere touch of vaseline.

This Week's Suggestion.

We are indebted to that humorous book, "Lighter Days with Troddles," for the following suggested film subject:—

Scene: The "diggings" of some boon companions.

In their attempts to possess the only armchair they break the back off, and after consultation decide to replace and glue it on again. One retires and buys glue, whilst another surreptitiously enters the kitchen and steals a spoon and a saucepan. They make the glue and stink the house out by burning it. Suddenly footsteps are heard, and in their haste the glue is upset and one pushes another comrade, who sits right on the contents of the upturned saucepan, whilst another holds on the broken chairback, and the buxom landlady bounces in at the door. The man on the floor explains that they are rehearsing tableux vivants for a bazaar, and they strike serious attitudes of which the landlandy soon tires and retires.

The next scene shows the struggles of the "glued man." He attempts to rise and up comes the carpet. They boil a kettle of water and pour it round him, and his agonising screams are extremely diverting to his confreres. The hot water does not touch the right spot or soften the glue, so they decide to cut the carpet round him with a carving knife, but after cutting him several times he objects to the procedure and he decides to divest himself of his trousers, which he finally succeeds in doing after many funny antics.

The last scene shows the trousers held up with the carpe patch, the hole in the carpet and the irate landlady giving otice to clear.

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Length 600 Feet.

A HOT WEATHER "COMIC."

FATHER'S QUIET SUNDAY

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Father is tired out—Had a hard week—Decides to rest all day Sunday—Lies down—Boys out in back yard get up a tin pan parade—The hired girl chops wood, and a piece flies through the window—Pa's daughters enjoy themselves—One plays the piano and sings, the other plays the phonograph, and it sings—Then father sings—Every time he gets quiet something disturbs him—Finally, just when he is on the verge of collapse, four of his boon companions arrive and start up a poker game in the next room—This is too much for father—He forgets all about wanting to sleep, and gets into the game without delay.

A FIRST CLASS COMEDY FILM.

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Black and White	470
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Monsieur Beaucaire	615
Burglar Bill	210
The Newsboy	785
The Green Goods Men	730
Oh! You Dirty Boy	90
Post No Bills	485
Flat Dwellers	400
Man Wanted	300
Please Help the Blind	460
Flags and Faces of all Races	365
Humorous Phases of Funny Faces	230
The Modern Oliver Twist	800
Man with the Ladder and the Hose	475
Lost Collar Button	430
A Strenuous Wedding	410
Stop Thief	277
Juvenile Chicken Thieves	220
Troubles of a Hobo	245
Nobody Works Like Father	690
Oh! That Limburger	600
Love vs. Title	720
The Prospectors	770
All Aboard	485
The Jail Bird	610
The Snap Shot Fiend	610
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Foul Play	875
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The Mechanical Statue	450
The Bad Man	660
Fun in a Fotograf Gallery	785
The Haunted Hotel	500
The Spy	485
A Curious Dream	300
The Belle of the Ball	475
Retribution	770
Amateur Night	390
The Hero	250
On the Stage	715
The Pirate's Treasure	800
The Stolen Pig	450
A Square Deal	425
A Horse of Another Color	425
Forty Winks	470
One Man Baseball	280
The Bunco Steerers	425
How to Cure a Cold	550
The Slave	550
The Awkward Man	300
The Bandits	550
The Wrong Flat	625
A Window Demonstration	275
Lost in an Arizona Desert	600

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The new subjects are at the head of the list in each case.

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Ascent and Descent of Snowdon by Mountain Railway	678 ,,
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Conway, Llanberis, etc.	640 ,,
Festiniog, Llandudno, etc.	650 ,,
Chester, etc.	845 ,,
Poor but Honest	460 ,,
The Gipsy's Bride	430 ,,
Seymour Hicks edits the "Tatler"	365 ,,
Reedham Orphanage Displays :—	
Boys' Fancy Drill	300 ,,
Girls' Drill, with Cymbals, Dumb Bells and Bar-Bells	300 ,,
Boys' Aquatic Sports	400 ,,
Babies' Drill with garlanded hoops	300 ,,
Carl Hagenbeck's Wild Animal Park	650 ,,
The Haunted Bedroom	250 ,,
Victoria Falls, Rhodesia	615 ,,
Opening of the Union Jack Club by H.M. The King	200 ,,
Display of the London Fire Brigade in Battersea Park, July 13th	

Cricks and Sharp.

Wild Animals	380 ,,
Making of a Cricket Bat	440 ,,
Saved from the Sea	455 ,,
Benediction of the Sea	370 ,,
Egg Harvest of Flamborough Head	430 ,,

The Gaumont Co.

The Oxford Historical Pageant	
The Bury St. Edmunds Pageant	
The Romsey Historical Pageant	
The St. Alban's Historical Pageant	
Mark Twain at the Oxford Pageant	65 ,,
The Adventures of a Bath Chair	550 ,,
The Inlaid Floor Polisher	315 ,,
The Magnetic Man	555 ,,
The Effects of Bad Wine	230 ,,
The Armchair	560 ,,
Wipe your Feet	395 ,,
Henley Regatta	315 ,,
The Winking Woman	520 ,,
A Humble Friend in Need	745 ,,
Ma-in-law goes to the Fair	555 ,,
The Drunken Motor Cyclist	246 ,,
Father Buys a Moke	505 ,,

Vitagraph Co. of America.

Lost in an Arizona Desert	600 ,,
A Window Demonstration	275 ,,
Father's Quiet Sunday	625 ,,
The Wrong Flat	625 ,,
The Bandits	550 ,,
The Slave	550 ,,
Awkward Man	300 ,,
One-man Baseball	280 ,,
Bunco Steerers	425 ,,
How to Cure a Cold	550 ,,
The Pirates Treasure	715 ,,
Stolen Pig	550 ,,
A Square Deal	425 ,,
Forty Winks	270 ,,
A Horse of Another Colour	425 ,,
Flat Dwellers	450 ,,
The Hero	250 ,,

Williamson & Co.

Bobby's Birthday	212 feet
The Brigand's Daughter	670 & 800 ,,
Orange Peel	245 ,,
After the Fancy Dress Ball	345 ,,

Walturdaw Co.

Too Much Mother-in-law	700 ,,
Thaw Trial	950 ,,
Child Slavery	500 ,,
The Chiropodist	310 ,,
Good Evening	36 ,,
When the Mistress took her Holiday	400 ,,

Hepworth Manufacturing Company.

Mischievous Girls	250 ,,
A Soldier's Jealousy	400 ,,
Drink	200 ,,
A Too Devoted Wife	375 ,,
The Ghosts' Holiday	550 ,,
Training a Trotting Horse	400 ,,
Royal Visit to Dublin	285 ,,
The Tramps' Revenge	150 ,,
Swan Life on the Thames	200 ,,
A Modern Don Juan	350 ,,
The Madman's Bride	400 ,,
Her Friend the Enemy	350 ,,
That Fatal Sneeze	350 ,,
The Absent Minded Man	275 ,,
Never complain to your Laundress	500 ,,
The Man Who Could not Commit Suicide	275 ,,

Pathé Frères.

Modern Painters	445 ,,
Chrysanthemums	230 ,,
The Maniac Juggler	577 ,,
Aeronaut's First Appearance	545 ,,
The Servant Hypnotist	460 ,,
Dieppe Circuit	857 ,,
Englishman in the Harem	314 ,,
Knowing Dogs	346 ,,
Three Chatterboxes	165 ,,
Henley Regatta	362 ,,
The Smoking Chimney	314 ,,
Living Silhouettes	379 ,,
Cello Player	180 ,,
Express Sculpture	330 ,,
From Barrel to Barrel	119 ,,
Poor Little Mites	297 ,,
A Kind Grandfather	790 ,,
Troubles of a Cook	330 ,,
Genevieve of Brabant	660 ,,
The Window Cleaner	230 ,,
Sham Beggars	148 ,,

Sheffield Photo Co.

Willie's Dream	400 ,,
His Cheap Watch	250 ,,
The Blackmailer	585 ,,

R. W. Paul.

The Cheaters Cheated	510 ,,
My Ladys' Revenge	520 ,,
The Tale of a Mouse	155 ,,
The Bothered Bathers	275 ,,
An Inhuman Father	420 ,,
Adventures of a Broker's Man	305 ,,
The Bookmaker	140 ,,
How a Burglar Feels	98 ,,
How to make Time Fly	300 ,,
Woman Supreme	212 ,,
Introduction Extraordinary	375 ,,

Review of the New Subjects.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

Very little that is new in the way of films falls to be recorded this week, the holiday and the rapid approach of the boom season combining to make manufacturers hold back their best subjects; but there are general promises of subjects of especial merits in the course of the next few weeks, and from privileged glimpses at some of them, the optimism of the makers seems quite justifiable.

The Portsmouth Naval Review redeemed the week from barrenness in the topical sense, and the Urban Co., who are always on the spot when anything of naval interest crops up, secured their usual good picture on Saturday. They had also a representative on board the "Dreadnought" on Monday, when, with the King and Queen on board, it steamed through lines of gaily decorated war-ships, and proceeded to make new records at marksmanship. A good film should result from this trip.

The Vitagraph Company are expecting a special large consignment of a new trick subject, which the American buyers have decided to be among its best productions.

In "Uncle's Legacy" (Gaumont) an old gentleman, who falls in love with a pretty milliner and has his addresses rejected, determines to commit suicide, and writes to his nephew stating his intention, and advising him of the fact that he has been left a handsome legacy. The lady luckily relents in time to stop the ancient lover, primed with much whisky, from blowing off his head, but not in time to prevent the receipt of the letter on the nephew's part. The latter's sorrow at the death of his relative is considerably modified by the consideration of the legacy, on the strength of which he orders mourning on a lavish scale, and proceeds with his black clad family and suitable flowers to the abode of the supposed corpse. His anger at finding him alive, and contemplating matrimony, finds vent in personal violence, and, when the disappointed family departs, Uncle has a huge wreath suspended round his neck.

Another Elgé subject is called "Father Buys a Moke." The moke is the property of a gypsy band, who part with it to the hero of the story with evident regret. At home mother, who is of fair bulk, and her family, deposit themselves in the cart, but the animal, full of the stubbornness of his race, firmly refuses to carry the load, and united pushing has no effect on his "mokishness." When a cracker is exploded, however, he does start, and with disconcerting suddenness, shedding the family at intervals, as he makes his way rapidly back to the encampment.

Another subject, from Chrono House, tells of two brothers, one of whom is a steady-going and eminently respectable bank manager, while the younger is a spendthrift living on his brother. The latter, after being refused money, takes a roll of notes from the bank-manager's desk, with the assistance of a doubtful lady ally. To pay back the bank, the elder brother is forced to live in very poor style, while the younger fares handsomely on his ill-gotton gains. An old servant of the elder brother's household then discovers who is the thief, and writes him a letter, at the same time employing her own and the child of the banker's prayers, for his return. One or the other, or both, of these means is successful, and all ends well, with a reconciliation. "A Humble Friend in Need" is the title.

The Sheffield Photo Co. have a "mischievous boy" subject, with the title, "Willie's Dream." The youngster is seen being put to bed by his mother, and he falls asleep to dream of the pranks he will play on the morrow. Among them is one at the expense of an old gentleman who alights from a tricycle. The imp removes the chain, and when the old gent remounts he is carried down the hill and crashes into a gate at the bottom. The youngster also loosens a plank over a stream, and causes a lady a cold bath. The Sheffield Co. inform us that they have already sold more of this subject than of any other which they have published for the past two years.

They have added two other new subjects to their list. "His Cheap Watch" is a comic showing an amusing series of delays caused by the unreliability of the article in question. Its owner loses a train and is late for an appointment with his sweetheart through it, and finally smashes it into pieces.

"The Blackmailer" is a dramatic subject introducing some out of door scenes, and tells of an unsuccessful attempt to extort money from a business man. A detective hides money in a hedge as directed by the blackmailer, and pounces on him when he comes to take it, and at the police court the victim, who had previously contemplated suicide, is cleared.

"A Soldier's Jealousy" is issued by the Hepworth Manufacturing Co. A young soldier meets his sweetheart on a rustic bridge. After bidding farewell to her, he is about to ride off when he is called back by the girl, who has been kissed, against her will, by an officer. The lover knocks down the officer, and, lifting his fiancée in his arms, carries her away to safety. In the next scene the commander of the troops sits at a table with a large escort round him. An urgent message is brought in by a dispatch-bearer. The officer calls for our young soldier. Giving him the dispatch, he orders him to get ready at once and deliver it. At the stables, secretly plotting with two soldiers, is the officer who received the blow on the bridge. He has just heard of the hero's mission, and is laying his plans to delay dispatches and disgrace him. He fortunately does not notice a young girl listening round the side of the stables. The girl, hearing sufficient to know her lover is in danger, draws back and waits events. The soldier is waylaid as he proceeds with his message, but succeeds in giving the dispatch to the girl, who brings aid.

The Hepworth Manufacturing Co., also issue "Mischievous Girls" which shows various pranks played at the expense of a householder by two girls whom he has reprimanded for skipping in front of his house. They take his hat and the girls lay traps for him as he endeavours to secure it. It is dangled in the air just out of his reach and then flattened with a garden roller and the man is finally tied to a tree with the skipping rope.

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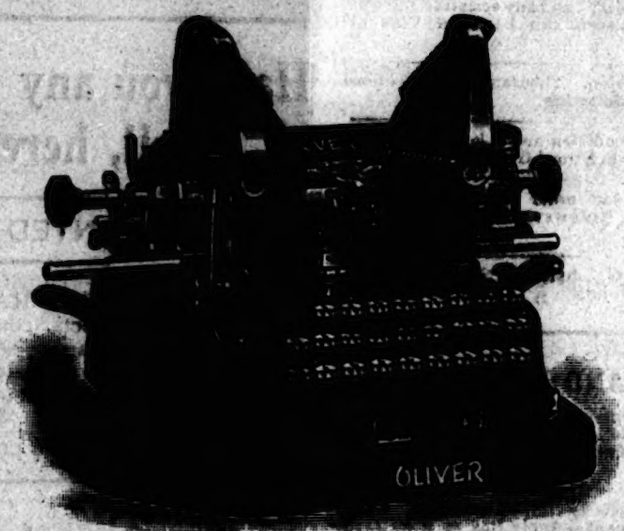

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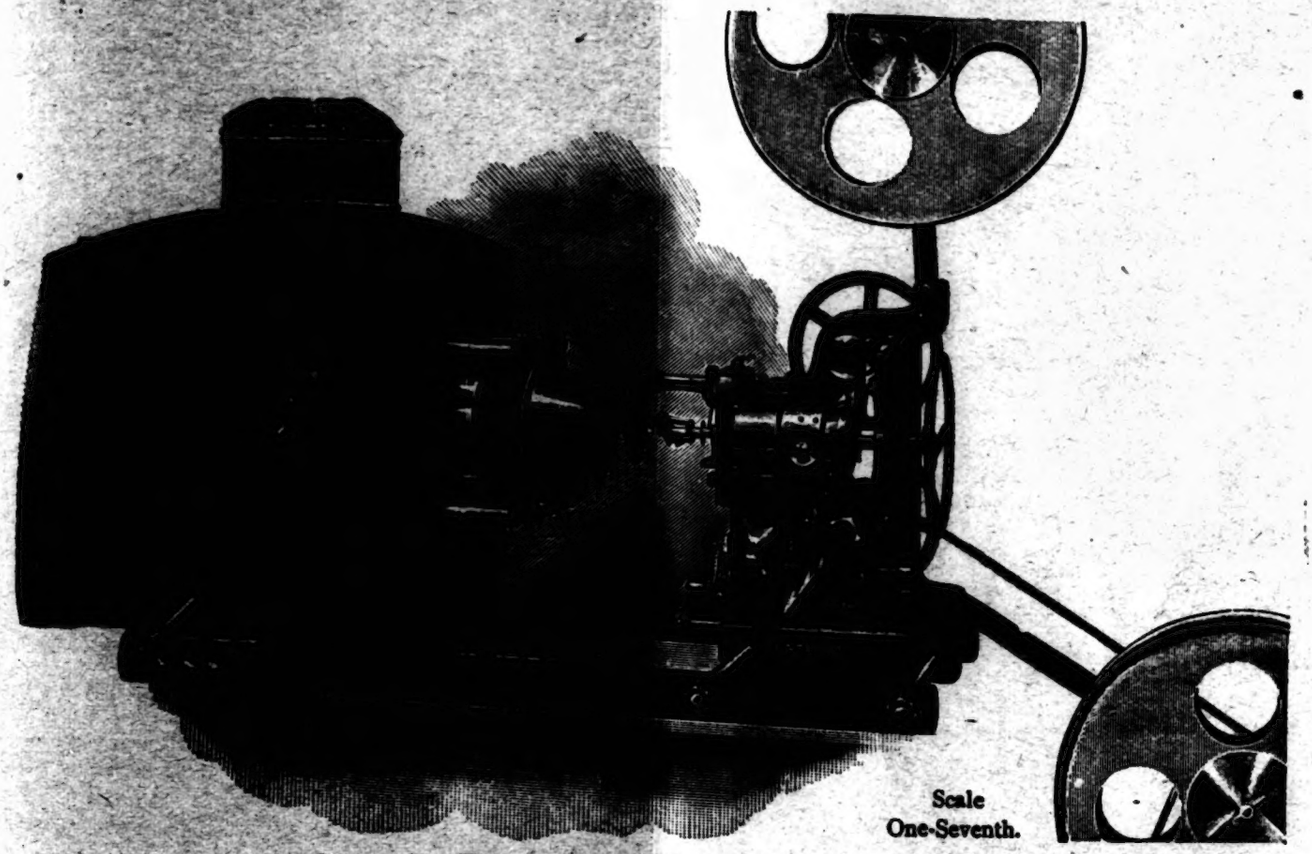

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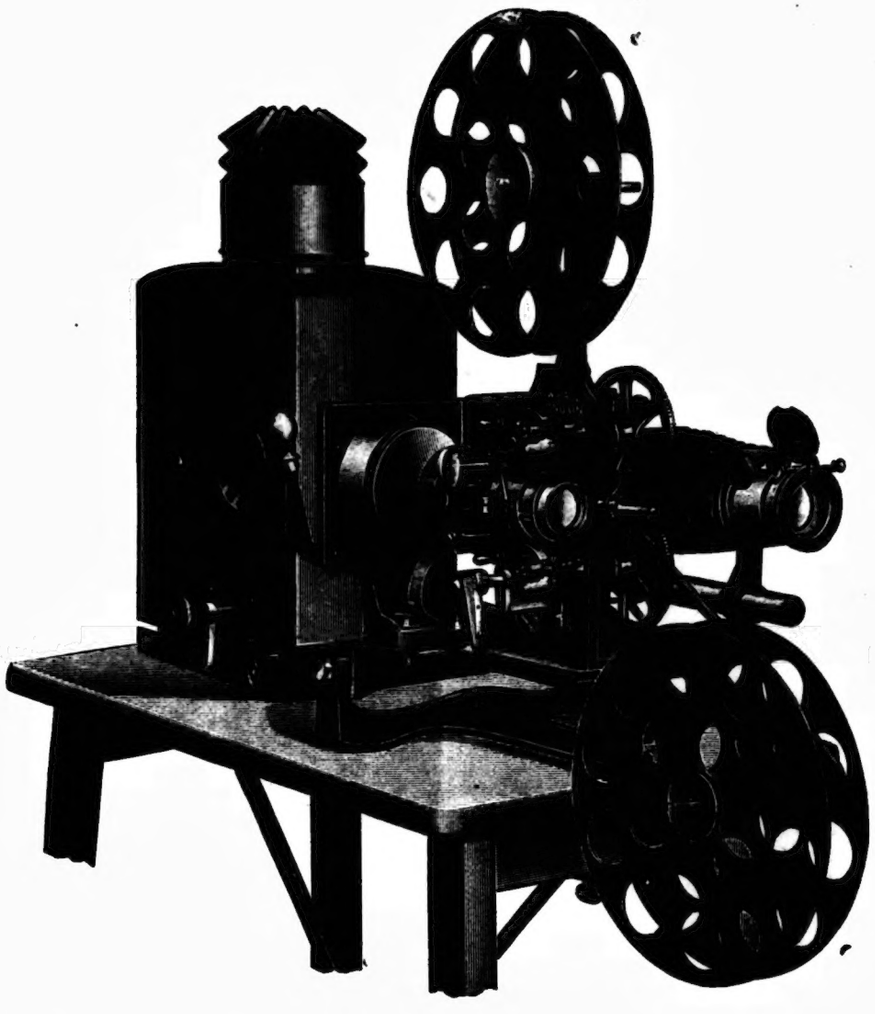

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